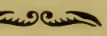
Boston Conservatory of Music



CATALOGUE

1937-1938

26 The Fenway

Boston

Boston Conservatory of Music

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26 The Fenway
Boston

Calendar 1937-38

First Semester begins	September 13
Registration	September 13-18
Private Instruction begins week of	September 13
Class Instruction begins week of	September 20
Christmas Vacation	December 23 - January 3
Mid-year Examinations	January 17-29
Second Semester begins	January 31
Spring Vacation	April 9-17
Class Instruction ends	June 11
Annual Examinations	June 6-17
School-year ends	June 18

Instruction in all subjects available throughout the summer	June 20 - September 10
Special Summer Courses (*six weeks*)	July 5 - August 13

1938-39

First Semester begins	September 12

THE BOSTON CONSERVATORY OF MUSIC was founded in 1867 by the eminent musician, Julius Eichberg, who was graduated from the Conservatory at Brussels with first prizes in violin and composition. After serving for many years as professor at the Geneva Conservatory, he came to Boston in 1859 to become director of the Museum Concerts, which post he held until 1866. Mr. Eichberg was a composer of a wide range, in the fields of chamber music, studies, songs, and operettas. Under his leadership the Conservatory gained high standing among the leading music schools, attracting students from all parts of the country, and before 1886, is said to have educated some 15,000 pupils. Following Mr. Eichberg's death the Conservatory carried on under the guidance of Herman P. Chelius, pianist and organist of distinction.

The Conservatory was first incorporated under the laws of Massachusetts in 1896. After several unsettled years, during which time reorganizations were effected (1905, 1914), Agide Jacchia, an honor graduate of the Conservatory at Pesaro, became director in 1920. Mr. Jacchia was a favorite pupil of Mascagni in composition and conducting, and immediately following his graduation he entered upon a brilliant career as conductor. In 1907 he came to America where he held engagements as musical director of opera companies in the United States, Canada, Central America, and Mexico, and for ten years (1917-1926) as conductor of the "Pops" concerts of the Boston Symphony Orchestra. His knowledge and wide experience were of inestimable value in re-establishing and developing the work of the Conservatory. Mr. Jacchia continued as director of the school until his death in 1932.

Since 1933 the powers of administration of the Conservatory have been vested in the trustees and an advisory board of "Artistic Directors" comprising five or more prominent members of the faculty. The Boston Conservatory is a non profit-making institution, as attested by its charter, the entire income being devoted exclusively to the advancement of the school.

For sixteen years the school was located on Huntington Avenue, opposite Symphony Hall. In June, 1936, it acquired its present building which is admirably located in "The Fenway", one of Boston's most beautiful park systems, and is easily accessible by all means of transportation. While removed from the noise and confusion of the business district, and in a quiet location conducive to good study, the Conservatory is within ten minutes' walking distance from the leading concert halls, including Symphony Hall, and the Boston Opera House. Also in the immediate vicinity are churches representing all the leading denominations, the Boston Public Library which contains one of the largest musical reference libraries in the country, and the Boston Museum of Fine Arts, located opposite the Conservatory in The Fenway.

Whether preparing for a professional career, or studying as an avocation, the student finds in Boston opportunities for the enhancement of his musical and general culture, which are unequalled anywhere in the United States. The concerts of the internationally famous Boston Symphony Orchestra, and other orchestras, chamber music concerts, opera performances, recitals of local and visiting artists are invaluable in broadening the student's knowledge of the musical literature, in developing his critical faculties, and imbuing him with an appreciation of, and a desire for, the highest standards in music and its performance.

Administration and Faculty

The Trustees

ALBERT ALPHIN, Chairman

LESLIE W. BABBIN — HARLAN GRANT

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JONATHAN W. FRENCH, Counselor

Artistic Direction

ALFRED H. MEYER, Chairman

GEORG FIOR — JACOBUS LANGENDOEN

WELLINGTON SMITH — NICOLAS SLONIMSKY

The Faculty

VOICE

Caroline Hudson-Alexander
Jessie P. Drew
Madge Fairfax
Wellington Smith
Ester F. Jacchia
Giovanni Polese
Myrna Sharlow

ORGAN

Hugh Alexander
Alfred H. Meyer

PIANO

Catherine Carver
Oliver Daniel
George C. Vieh
Georg Fior
Nicolas Slonimsky

VIOLIN

*Gaston Elcus
Harold B. Doyle
*Daniel Eisler

VIOLA

*Jean Lefranc

VIOLONCELLO

*Jacobus Langendoen

CONTRABASS

*Jean J. Lemaire

HARP

Marie DeMattheis

FLUTE and PICCOLO

*Gaston Bladet
George Penshorn

OBOE

Robert C. McKay

CLARINET

*Emil Arcieri
John S. Leavitt

BASSOON

*Raymond Allard

SAXOPHONE

John S. Leavitt

HORN

*Willem Valkenir

TRUMPET and CORNET

*Marcel Lafosse

TROMBONE, TUBA
Eugene Adam Josef Orosz

PERCUSSION INSTRUMENTS
*Simon Sternberg

ORCHESTRA
*Jacobus Langendoen

CHORUS
. . George C. Vieh

SOLFEGGIO
Josef Orosz

HARMONY and KEYBOARD HARMONY
Alfred H. Meyer Albert Alphin

ANALYSIS, COUNTERPOINT and FUGUE
Alfred H. Meyer

COMPOSITION, ORCHESTRATION
*Jacobus Langendoen Alfred H. Meyer Nicolas Slonimsky

HISTORY of MUSIC
Catherine Carver

TERMINOLOGY and MUSICOGRAPHY
Josef Orosz

PUBLIC SCHOOL MUSIC
Jessie P. Drew

ENGLISH COMPOSITION and LITERATURE
Laura Taylor, A.B.

FRENCH
Simone Riviere, S.B.

GERMAN
Margaret Munsterberg, A.B., A.M.

ITALIAN
Gino Umberto Merluzzi, Sc.D.

PSYCHOLOGY
Laura Taylor, A.B.

HISTORY and APPRECIATION of ART
Ludwig Frank

THEATRE ARTS
Harlan Grant

THE DANCE
(To Be Announced)

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* Indicates member of Boston Symphony Orchestra

EUGENE ADAM (*Trombone*) received his early training at the Nancy Conservatory, and later went to the Paris Conservatory, from which he was graduated with first prize. He played first trombone in the Paris Conservatory Orchestra during its American tour in 1919. He has been a member of the Boston Symphony Orchestra since 1920.

CAROLINE HUDSON-ALEXANDER (*Voice*) began her early singing in her native city of Cleveland, Ohio. When she went to New York City for further preparation for a career on the concert stage, it was her privilege to come under the tutelage of Sir George Henschel, with whom she remained for three years. She not only had the advantage of having the finest vocalization from Sir George, but the study of Lieder, Standard Oratorio and the operas prepared her for the many years of outstanding success on the American Concert Stage. Mme. Hudson-Alexander has appeared with the New York Philharmonic, the Philadelphia, the Cincinnati, the Cleveland and the Boston Festival Orchestras. She has created the soprano roles in this country of many of the leading oratorios, notably among them being Georg Schumann's "Ruth" and Horatio Parker's "Morven and the Grail".

HUGH ALEXANDER (*Organ*) first studied the organ in Louisville, Kentucky, with Henry U. Woodwin and later with Will C. Macfarlane, organist of St. Thomas' Church, New York City. He has served as organist at the West End Presbyterian Church, New York City, the Fourth Church of Christ Scientist, Cleveland, Ohio, and the Christian Science Benevolent Association, Chestnut Hill, Mass. While in Cleveland he appeared in numerous Bach recitals at the Cleveland Museum of Art.

RAYMOND ALLARD (*Bassoon and Saxophone*) was a pupil of Gustav Dherin, bassoon soloist of the Concerts Colonne Orchestra, and of E. Bourdeau, Professor of the Paris Conservatory, where he graduated with first prize in bassoon in 1922. He played with the orchestras at the Opera Comique, Champs Elysses Theatre, and Concerts Colonne. Mr. Allard plays first bassoon with the Boston Symphony Orchestra.

ALBERT ALPHIN (*Harmony*) studied piano, organ, and theoretical subjects at the Boston Conservatory where he was engaged as an instructor in solfeggio and theoretical subjects in 1925. In 1927 he resigned from the Conservatory and organized the National Associated Studios of Music. When this Association became affiliated with the Conservatory in 1933, he was elected treasurer and manager of the school.

EMIL ARCIERI (*Clarinet*) studied clarinet under the best known teachers in America and with Gaston Hamelin in Paris. He has been a member of the Boston Symphony Orchestra since 1920.

GASTON BLADET (*Flute*) studied with Paul Taffanel at the Paris Conservatory, and was graduated with first prize in 1900. He had engagements with the Lyons Opera, Berlin Royal Opera, Duke of Devonshire's private orchestra, and the Sechiari Concerts in Paris. He received the medal of honor of "Officier d'Academie" from the French government as professor of the Lyons National Conservatory, where he taught for ten years. He is now a member of the Boston Symphony Orchestra.

CATHERINE CARVER (*Piano*) began her piano training at the age of four and was considered a child prodigy. She entered the Boston Conservatory at the age of twelve to study under Hans Ebell and was graduated with highest honors. Immediately following her graduation she made her debut in Boston at Jordan Hall. Miss Carver continued her studies under Carl Friedberg in Europe (two summers) and at the Juilliard School, New York, where she won the silver medal for highest honors upon graduation. She was also winner of the Naumburg Foundation prize and made her New York debut in Town Hall. She has taught at the Institute of Musical Art, New York City, and was for two seasons head of the piano department at the Knox School, Cooperstown, N. Y.

OLIVER DANIEL (*Piano*) was born in De Pere, Wisconsin, and there received his early musical training. At the age of sixteen while studying in Amsterdam he was advised by Elly Ney to study with Brendan Keenan, then in Berlin, and subsequently in Boston. His debut in Boston in 1935 won him recognition as a pianist of rare attainments and a mature musician of remarkable sincerity. He has appeared in recitals in New York, throughout New England and the Middle West. Mr. Daniel studied harmony and composition with L. A. Dobblesteen, and courses with Otto G. T. Straub.

LLOYD G. DEL CASTILLO (*Organ*) was graduated from Harvard University in 1914 with honors in music, following an active undergraduate musical career as director of the 50-piece Harvard University Orchestra and co-founder of the Harvard Musical Review. He has filled positions as featured organist in leading theatres throughout the East. Mr. Del Castillo is also known as composer, guest conductor of the People's Symphony

Orchestra of Boston, staff writer of the Jacobs music magazines, and a regular contributor to other musical journals.

MARIE DE MATTHEIS (*Harp*) graduated from the Bologna Conservatory, Italy, with first prize in harp at the age of fourteen years. She has played as soloist in orchestra under the direction of Vincent d'Indy, Rhene-Baton, Busser, Ruhlman, and Vigna. Mme. De Mattheis has also toured South America, Spain, France, and Italy in concert.

HAROLD B. DOYLE (*Violin*) is a graduate of the Boston Conservatory of Music. He studied theoretical subjects under Albert C. Sherman, Irma Seydel, and Otto Straub; violin with F. Thillois, Ary Dulfer, and Irma Seydel. In 1931-32 he took a special course in advanced violin playing under the celebrated pedagogue, Professor Otokar Sevcik.

JESSIE P. DREW (*Voice and School Music Methods*) studied voice with Mme. Maria Picccioli, and piano with Amy Balch. She has appeared in concerts throughout the United States and Canada. She studied theoretical subjects with Albert Edmund Brown; music pedagogy and psychology with Cyrus Durgin; and also holds the Music Supervisor's certificate from the Lowell Normal School. Since 1924 she has been Supervisor of Music in the Schools of Watertown, Massachusetts.

DANIEL EISLER (*Violin*) was graduated with honors from the Moscow Conservatory and played in the Grand Imperial Opera of Moscow for ten years. Since 1925 he has been a member of the Boston Symphony Orchestra.

GASTON ELCUS (*Violin*) first studied violin under Joseph Kramer, in Amsterdam. Later, at the Paris Conservatory, he was a pupil of Brun, Marsick, and Nadaud, and graduated with first prize in 1904. He was immediately appointed Concert-master of the "Opera Comique." He has frequently appeared as soloist of the "Societe des Concerts du Conservatoire," the "Concerts Colonne," "Lamoureux," "Pasdeloup," and "Monte Carlo"; and has been heard in the principal cities of France in joint recital with Saint-Saens, Massenet, Faure, Debussy, Pierne, Ravel, Gaubert, Vierne, and Paul Parry. For fifteen years he was a member of the Commission of Examinations and Competitions of the Paris Conservatory. He is now a member of the Boston Symphony Orchestra.

MADGE FAIRFAX (*Voice*), studied piano with Max Mayer (pupil of Liszt) and singing with Francis Harford and Marie Brema (of European opera and Bayreuth fame) at the Royal Manchester College of Music, England. She gave numerous recitals and accompanied many well known singers and instrumentalists before coming to this country. She took up her studies again with Wellington Smith of New York and continues her recital work, accompanying, and coaching, being assistant to Wellington Smith at the Conservatory.

LUDWIG FRANK (*History and Appreciation of Art*) is a graduate of the Massachusetts Normal Art School. He has been an instructor in Drawing, Painting and Design in the Polytechnic and Fine Arts School of Washington University, St. Louis, Mo.; Junior master and assistant Director of Manual Arts, Boston High School; Designer of textiles, Puritan Mills, Boston; Lecturer in Decorative Design at the Massachusetts School of Art, and the Designers Art School, Boston.

GEORG FIOR (*Piano*) studied the pianoforte with Richard Platt, and his professional debut was made in Boston at Jordan Hall in 1919. Since that time he has played on the concert stage in both Europe and America, appearing in London, Paris, New York, Berlin, Amsterdam, Boston, Cleveland, Syracuse, Providence and other centers. He has played with such organizations as the Boston Symphony Orchestra, the Cleveland Orchestra. From 1921 to 1928 he taught pianoforte at the College of Fine Arts, Syracuse, N. Y. While there, he gave many recitals including one series outlining the history of piano music from 1700 to modern times. He has written numerous articles for publication and has lectured on music many times.

HARLAN GRANT (*Theatre Arts and History of Art*) studied at the Boston School of Expression and Dramatic Art and at the Boston Repertory Theatre Workshop. He has played with the Jewett Repertory Company of Boston, the Provincetown Players, and a number of other stock companies. He has directed the Drama Department of the Hecht Neighborhood House, Boston; the Barn Experimental Theatre (Ford Hall Forum); the North Shore Players Guild, and many other groups.

ESTER F. JACCHIA (*Voice*) studied voice with Mme. Tibernini in Florence, and made her debut in opera in Milan in 1905. She first came to America with the Leoncavallo Opera Company, for a two years' tour of the United States and Central

America. She was with the Montreal Opera Company in Canada for four years, and later with the Boston Opera Company. She has also appeared in concerts in various parts of the United States.

MARCEL LAFOSSE (*Cornet and Trumpet*) was graduated with first prize in trumpet from the Paris Conservatory in 1914. He was trumpet soloist with the Opera Comique and the Concerts Colonne orchestras. He has been a member of the Boston Symphony Orchestra since 1926.

JACOBUS LANGENDOEN (*Violoncello*) is recognized as one of the most distinguished musicians of the Boston Symphony Orchestra. Born in The Hague, Netherlands, he began his musical training at the age of fifteen, and was later graduated from the Hague Royal Conservatory in the subjects of cello, harmony, theory, counterpoint, and composition. He has appeared as soloist and conductor in Germany, Holland, and Belgium. His compositions have been performed by the Boston Symphony and other orchestras in America as well as in Europe.

JOHN S. LEAVITT (*Clarinet and Saxophone*) has been connected with various theatre and concert orchestras, but has devoted himself mainly to teaching. During the World War, he was instructor for the Army and Navy Bands in training schools established in Boston.

JEAN LEFRANC (*Viola*) studied violin at the Paris Conservatory with Brun and Nadaud. Possessing an unusual gift for the viola, he specialized in this instrument; studied with the celebrated teacher, Laforge; and graduated with first prize. He was viola soloist at the Opera Comique, Concerts Lamoureux, Concerts Colonne, and is now leader of the viola section of the Boston Symphony Orchestra. Mr. Lefranc is recognized throughout Europe and America as one of the finest viola players.

JEAN J. LEMAIRE (*Contrabass*) was a pupil of T. Labra at the Paris Conservatory, from which he graduated with first prize. He was a member of the Concerts Colonne Orchestra for twenty-three years, and has played first bass in the principal orchestras of Paris. He is now a member of the Boston Symphony Orchestra.

GINO UMBERTO MERLUZZI, Sc.D., University of Trieste (*Italian Language and Literature*), studied at Regio Ginnasio "T. Mannani", (Pesaro); Regio Liceo "Conti Gentili" (Alatri, Roma); Regia Universita "Revoltella" (Trieste). He has served as lecturer and teacher in various American schools and colleges.

ALFRED H. MEYER, A.B., MUS.B., (*Theory of Music and Organ*) was graduated from Oberlin College and the Oberlin Conservatory of Music, and pursued graduate studies at Harvard University. He was Director of the Conservatory of Music of Tarkio College and Conductor of the Tarkio Oratorio Association; Head of the Departments of Organ and Theory at the State College of Washington; Head of the Music Department of Wheaton College; Assistant Professor of Music at Wellesley College. He is organist of the First Baptist Church of Boston; and lecturer for the Department of University Extension of the Commonwealth of Massachusetts.

ROBERT C. McKAY (*Oboe*) first studied with Alfred Bartel of the Chicago Symphony Orchestra, and later with Clement Lenom of the Boston Symphony. He toured with Sousa's Band and has played both English Horn and Oboe with the People's Symphony Orchestra, of Boston, being first oboist of this organization for a number of years.

MARGARET MUNSTERBERG (*German*) obtained the A.B. and A.M. degrees from Radcliffe College with distinction in German literature; she also took further courses at the University of Berlin. She is the author of several books, including a biography of her eminent father, entitled "Hugo Munsterberg, His Life and Work," and a book of translations from the German, "A Harvest of German Verse." She has published stories and articles both in English and in German.

JOSEF OROSZ (*Solfeggio, Terminology and Musicography*) received the Piano Instructor's Diploma from the Boston Conservatory of Music in 1928. Immediately following his graduation he accepted an engagement as pianist and assistant conductor at the Paramount Theatre, Toledo, Ohio, where he remained for two seasons. Mr. Orosz also holds a Diploma as an honor graduate of the Boston Conservatory in trombone, which instrument he has played with the Boston Symphony Orchestra in the "Pop Concerts."

GEORGE PENSHORN (*Flute*) is a member of the People's Symphony Orchestra, and has appeared as soloist and conductor of many other orchestras and ensembles.

GIOVANNI POLESE (*Voice*) was graduated with first prize from the Benedetto Marcello Conservatory in Venice and was engaged as leading Baritone in the principal theatres of Europe, singing French, German, and Italian roles. He was brought

to the United States by Oscar Hammerstein and was for three seasons with the Boston Opera Company, and for eight years with the Chicago Civic Opera Company.

SIMONE RIVIERE (*French*) received the Bachelor of Science degree at the University of Bordeaux, and has had many years of successful teaching experience. She is head of the French Department of the Chestnut Hill School and various centers of adult education. Mme. Riviere is also a singer and thus peculiarly qualified to offer instruction in French diction for singers.

*MYRNA SHARLOW (*Voice*) has had a distinguished career in the operatic and concert fields. Since the memorable event of her debut with the Boston Opera Company at the age of eighteen when she sang the role of Mimi in "La Boheme" in the place of Nellie Melba, she has been, without interruption, a member of the different major opera companies. Her tours have taken her throughout this country and to the principal music centers abroad. She has been acclaimed by press and public alike as one of the greatest of American sopranos. Engagements include the Chicago Civic Opera; Boston Opera; Royal Opera, Covent Garden, London; San Carlo Opera, Naples; Cincinnati Summer Opera; and the Metropolitan Opera, New York.

* In London, season 1937-38

NICOLAS SLONIMSKY (*Composition and Piano*) studied at the St. Petersburg Conservatory in the piano classes of Vengerova, and theory of composition under Kalafati and Steinberg. In 1927 he founded the Chamber Orchestra of Boston. He has conducted orchestras in New York, Boston, San Francisco, Los Angeles, Havana, Paris, Berlin, Budapest, and other musical centers. He gives a series of lectures annually on modern music at the University Extension Classes, in the Boston Public Library. Mr. Slonimsky has composed a number of works for voice and various instruments; his studies in "Black and White" for pianoforte represent consistent two-part counterpoint in perfect concords.

WELLINGTON SMITH (*Voice*) has appeared repeatedly as soloist with the Handel and Haydn Society, the People's Choral Union, the Cecilia Society of Boston, as well as various combinations of the Boston Symphony, and many of the important choral organizations and music festivals. Other important engagements have been with the Detroit Symphony, Cleveland Symphony, New York Symphony, the New York Philharmonic Orchestra

under Mengelberg, the Little Theatre Opera Company, and the Philadelphia Opera Company. Mr. Smith has achieved much success and distinction as a teacher of singing; some of his pupils have won the most coveted prizes offered for singers and have entered the concert and opera field where they are appearing with success.

SIMON STERNBERG (*Percussion*) completed the percussion course under Thomas B. Senia, a former member of the Boston Symphony Orchestra. He studied harmony at Boston University, and theory and instrumentation with S. Gallo. He has been a member of the Boston Symphony Orchestra for a number of years.

LAURA TAYLOR, A.B. in English (*Psychology, English Composition, and Literature*), studied at Wellesley College and is a graduate of Wisconsin University. She pursued graduate study at Grenoble, France, and Wisconsin University.

WILLIAM VALKENIR (*Horn*) is a graduate of the Conservatory of Rotterdam. He has played in the principal orchestras of Holland, Austria, Germany, Spain, and is now a member of the Boston Symphony Orchestra.

GEORGE C. VIEH (*Piano*) was graduated with Highest Honors from the Vienna Conservatory. He has had charge of the Pianoforte Departments in many American schools and colleges, and has appeared in numerous recitals and as soloist with chamber music organizations and various orchestras, including the Boston Symphony.

General Information

ADMISSION

Any person is eligible to apply for admission as a student without restriction of nationality, race, or creed.

Preparatory Department: No previous training in music is required for admission to the Preparatory Department. Applicants who have had training are classified, upon entrance, according to their grade of advancement.

Certificate and Diploma Course: For admission to the Certificate and Diploma Course applicants must pass (1) a satisfactory entrance examination on the material as outlined for Preparatory Department of their respective subjects; also (2) present, upon entrance, a diploma from an approved high school in which the course of study has covered four years or a minimum of 15 units, as follows:

English	3 units
*Languages (1 unit may be Latin)	3 units
Mathematics (Algebra, Geometry or Trigonometry)	2 units
History and Civics	1 unit
Sciences	1 unit
Electives (of the electives 3 units may be in music)	5 units
Total	15 units

* French, German, Italian, Spanish

Applicants of exceptional ability who are deficient in the academic entrance requirement may be accepted providing such deficiency can be removed during the first year of study.

Special Students: A Special Student, not being an aspirant for a diploma or certificate, may elect any subject for which he is qualified; the minimum enrollment during the regular school year being for a term of ten weekly private lessons, or one semester of class instruction. A special student may transfer to a diploma or certificate course at any time provided he meets the academic requirements; in effecting such transfer, credit will be given for any subjects required in his course which have previously been completed in the Conservatory.

Advanced Standing: Applicants for advanced standing must pass an examination in order to determine the grade to which they may be admitted. In no case will such examination minimize the number of credits that must be earned for the Conservatory certificate or diploma. Work done in accredited schools may be transferred subject to the approval of the committee on admissions.

GRADUATION

To obtain the Diploma a student must obtain 120 semester hours of credit in (1) his major subject in applied music or composition, (2) the theory and history of music, (3) general academic subjects. A semester hour in Applied Music is granted for three hours a week of practice during one semester, plus the necessary private lessons; a semester hour in theoretical, historical or academic subjects is granted for one class lesson and two hours of study per week. Semester examinations must be passed in each subject in order to determine that the work has been of proper quality. Candidates for the Diploma must earn a minimum of thirty semester hours "in residence." Every student must give a recital in his major subject during his Senior year, and submit a thesis upon an appropriate subject.

To obtain the Certificate of Graduation a student must obtain a minimum of 90 semester hours of credit in (1) his major subject, applied music or composition, (2) the theory and history of music, (3) academic subjects (English I only); must pass all semester examinations; must earn a minimum of thirty semester hours "in residence"; must give a recital in his major subject during his Senior year. It will be seen that the requirements for the certificate are identical with those that lead to the diploma with the one exception that no academic work is required after the first year. (See schedule of courses elsewhere in catalog.) Certificate or diploma fee, $10.

EXAMINATIONS

All students who are candidates for the Conservatory diploma or certificate are required to take the examinations given at the end of each semester. Special students must take the examinations if they desire an official record kept of work done. Students whose records are unsatisfactory will not be admitted to the certificate or diploma examinations.

The method of marking is as follows: A - Excellent; B - Good;

C - Fair; D - Conditioned; E - Failure. A candidate for graduation must obtain at least 40 semester hours with a grade of B or better.

RECITALS - CONCERTS

Recital Classes: These classes are held frequently and give students of the various departments an opportunity, upon recommendation of their teachers, to perform before members of the faculty and other students of the class. (*Not open to the public.*)

Students' Recitals: Those pupils performing most commendably in the recital classes are allowed to participate in the Students' Recitals which are open to the public. A number of these recitals are given throughout the school-year, and they serve to provide the student with that experience so necessary to his development.

Orchestral Concerts: Performances of the Conservatory orchestra are open to the public without charge. Members of the faculty and advanced students appear frequently as soloists in these concerts.

RESIDENCE

The Boston Conservatory of Music desires to serve the interest of all its students in every way and to give them the benefit of personal advice and friendly assistance wherever possible. Students who are strangers to Boston will be met at their trains, if notice is sent to the Conservatory of the time of their arrival.

There are two residence houses for women students located on The Fenway within ten minutes' walking distance from the Conservatory. These homes offer the most efficient care and guidance, as well as many cultural advantages.

The Conservatory Building also affords desirable accommodations for a limited number of women students. Students residing at the school have the advantage of practice privileges without extra charge (excepting organ practice).

It is expected that students will conduct themselves properly at all times. Freedom consistent with the best interests of the school and the students themselves is extended to all, subject to any restrictions parents or guardians may wish to impose in individual cases.

Fees: Room and Board (two or three meals daily)

Single Room ..... $12 to $18 per week

Double Room ..... $10 to $16 per week

For more detailed information address the Conservatory management

The Secretary also has a list of rooms available in carefully supervised private homes for men and for women at rates ranging from $4 to $8 per week. The management will gladly give personal assistance to students, on their arrival, in selecting such accommodations. The Conservatory does not approve of girls living in unchaperoned apartments.

PRACTICE ACCOMMODATIONS

Organs are available for practice at a cost of 25 to 50 cents an hour. Pianofortes may be rented by the month from $5 up. Woodwind and brass instruments may be rented at a cost of $10 per quarter.

MUSIC AND SUPPLIES

For the convenience of students all music required in the various courses as outlined in this catalog can be obtained directly from the Conservatory.

SCHOLARSHIPS

Scholarship assistance is awarded annually to a limited number of students who show evidence of exceptional ability, and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantages.

SUMMER INSTRUCTION

Instruction in the various subjects offered at the Conservatory may be obtained during the summer months from June 15 to September 15. Credit towards graduation requirements may be obtained by summer study. Summer work, when pursued in addition to the regular school-year course, offers to students the opportunity of continuing their studies uninterruptedly and thereby accelerating the completion of their courses.

EVENING INSTRUCTION

The Conservatory is open evenings for the convenience and benefit of those who are unable to attend during the day. Credit towards graduation may likewise be obtained by evening study, provided a satisfactory examination is passed in each subject pursued.

SELF-HELP

The financial problem is, of course, the most serious one which students of limited means have to solve, but this need not discourage the person of talent and ability who is desirous of a musical career. However, any student who contemplates studying in Boston is strongly advised not to come without provision for at least one semester's maintenance and tuition. During this time if one has ability and industry he should be able to establish such connections as will add considerably to his resources and make possible the succeeding years of study. The Conservatory gives part-time employment to its quota of students under the National Youth Administration.

EMPLOYMENT FOR GRADUATES

While the Conservatory does not assume the responsibility of obtaining employment for graduates, it renders every possible assistance in placing pupils in lucrative positions. Through the medium of a questionnaire sent to all graduates of the Conservatory since 1920, it was revealed that 85% received employment as performers, as teachers in Conservatories, Colleges and Public Schools, and in private teaching. It is thus evident to the prospective student who contemplates entering a school of music in preparation for a career that the thorough training and high standards maintained at the Boston Conservtory of Music have created a definite demand in the various fields of music for its graduates.

SCHEDULE OF DIPLOMA AND CERTIFICATE COURSES

Major Subjects are listed at top of page. Select column headed by major subject and read down, by year, for the semester hours required in the major and supplementary studies. A student must take two private half-hour lessons weekly in the major subject.

	VOICE				ORGAN				PIANOFORTE				***ORCHESTRAL INSTRUMENTS				COMPOSITION				†PUBLIC SCHOOL MUSIC			
YEAR:....	1ST	2ND	3RD	4TH	1ST	2ND	3RD	4TH	1ST	2ND	3RD	4TH	1ST	2ND	3RD	4TH	1ST	2ND	3RD	4TH	1ST	2ND	3RD	4TH
*MAJOR SUBJECT	8	8	12	12	8	8	8	12	12	12	12	12	8	8	12	12			4	12				
*Voice																								
*Organ																								
*Pianoforte	4	4			4	4	4						4	4			8	4	4	4				
*String Instrument																	4							
*Wood-wind "																		4	4					
*Brass "																								
Solfeggio	4	4	4		4	4	4		4	4	4		4	4	4		4	4	4		4	4	4	
Harmony	4	4			4	4			4	4			4	4			4	4			4	4		
Key-board Harmony		2				2				2				2				2				2		
Analysis			4				4				4				4				4				2	
Counterpoint I							4				4				4			4					4	
Counterpoint II																			4					
Orchestration I								2				2				2			2					2
Orchestration II																				6				
Composition I								4				4				4								4
Conducting								2																2
Orchestra														2	2	2				2				
Ensemble											2	2			2	2				2				
Choral Training		2	2	2				2															2	2
Opera Class				2																				
Dramatic Art	2				2				2				2				2				2			
Terminology & Musicography		2				2				2				2				2				2		
History of Music	4				4				4				4				4				4			
Elective				2			2					2												
ACADEMIC:																								
**English I	6				6				6				6				6				6			
English II						6				6				6				6				6		
Modern Language		4	4	4																			4	4
History of Art			4				4				4				4				4					
Psychology				4				4				4				4				4				4
Elective				4				4				4				4								
Total	32	30	30	30	32	30	30	30	32	30	30	30	32	32	32	30	32	30	30	30				

SCHOOL MUSIC:				
Applied Music (major)	8	8	8	4
Applied Music (minor)	4	4		
Methods I			4	
Methods II				4
Practice Teaching I			4	
Practice Teaching II				4
Instrumental Class Methods				2
Total	32	30	32	32

* Private instruction only.

** Only academic subject required in the Certificate course.

*** Violin, Viola, Violoncello, Bass, Harp, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion.

† General Supervisor's Course.

Regulations

All students are required to observe the regulations and to consult the Official Bulletin Board regularly; they will be held personally responsible for any consequences due to their remissness.

A form of registration must be filled out and properly signed upon entrance by every student of the Conservatory; each student must pay a registration fee of $1.

Special and preparatory students may enter the Conservatory at any time, but no student will be registered for fewer than ten lessons.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice has been given to the Conservatory office. Private lessons falling on holidays will be made up. All lessons that are to be made up must be taken during the current school year.

A student who is absent more than one-ninth the number of class lessons per semester in a course will be required to make up the work by private lesson appointments for which an additional fee will be charged. If the absences are authorized by the office and the instructor the work will be made up without charge. All unauthorized absences are recorded against the student's record and will affect his rating.

When schedules and accommodations will permit, candidates for the certificate and diploma are required to do their daily practice in the Conservatory studios.

No student will be permitted to appear in a public recital of the Conservatory, or participate as soloist with the Orchestra, who has not been registered in the Conservatory for a minimum of one semester.

Tuition fees are payable in advance. In case of dismissal or withdrawal, no money can be refunded. But any money outstanding upon the books to the credit of a student, may, upon his discontinuance, be transferred, at his option, to the credit of any new student he may nominate, or devoted to the purposes of a scholarship fund.

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointments, payment of tuition, etc., must be attended to directly at the office and not through the teachers.

Description of Studies

Voice

CERTIFICATE AND DIPLOMA COURSE

Grade I

Fundamentals of tone production: breathing; attack of tone; study of resonance cavities as applied to amplification of initial tone; swelling and diminishing of tone; portamento. English diction. Boston Conservatory of Music Vocalises. Study of such vocalises as may be adaptable to the individual student: Abt, Concone, Marzo, etc. Easy songs.

Grade II

Vocalises continued:
Diction of one Foreign Language.
Songs in English and one Foreign Language.

Grade III

Vocalises continued:
Diction of another Foreign Language; Interpretation of moderately difficult songs in English and Foreign Languages, and study of the Recitative.

Grade IV

Vocalises continued:
Diction of one more Foreign Language, also the grammar of one other, sufficient to make English translations of simple poems.
Study of Old and Modern Songs; Oratorio; Opera; Repertoire.

Organ

CERTIFICATE AND DIPLOMA COURSE

This course is open to students who have completed the work of the Preparatory Department in Piano

Grade I

The elements of registration.
Organ touch, manual and pedal.
Barnes: Organ School. First part of Nilson: Pedal Studies, and of Carl: Masterstudies for Organ.
Faulkes: Idylle in D flat and other small pieces.
Bach: Eight Little Preludes and Fugues (Nos. 1, 2, 3, 4).

Grade II

Nilson: Pedal Studies. Carl: Masterstudies completed.

Bach: Eight Little Preludes and Fugues (Nos. 5, 6, 7, 8); Little Fugue in G minor; Prelude and Fugue in C major.
Mendelssohn: Sonatas Nos. 2 and 6.
Rheinberger: Sonata No. 4.
Franck: Andantino in G minor; Cantabile. Similar pieces.

Grade III

Koch: Book of Scales (completed).
Bach: Toccata and Fugue in D minor; Preludes and Fugues in D major, C minor, B minor.
Boellman: Suite Gothique. Borowsky: Sonata No. 1.
Sonatas by Guilmant, Mendelssohn, Rheinberger.

Grade IV

Bach: Prelude and Fugue in G minor; Passacaglia and Fugue in C minor.
Sonatas and Symphonies by Widor, Vierne, Maquaire, Barnes.

SPECIAL COURSE (Mr. Del Castillo, *Instructor*)

A one-year course designed to give a practical knowledge of organ playing sufficient for simple professional requirements, but not intended as a substitute for the full organ course.

Pedal technique; organ design and registration; sight transcription of pianoforte literature; the simpler organ compositions of Lemaigre, Dubois, Rheinberger, etc.

The above may be continued for a second year, giving particular attention to radio and theatre work. Sight transcription of concert orchestral and pianoforte literature; advanced registration and rhythmic effects; showmanship; keyboard harmony and improvisation.

Pianoforte

PREPARATORY

The preparatory work in this department is divided into two parts for the purpose of classification. Students will be required to play representative works from Part II for admission to the certificate or diploma course.

Part I

Beyer: Elementary method. Williams: Method for beginners. Diller and Quaile: First and Second Solo Book. First Year Bach (Foote). Rebikov: Silhouettes. Studies by Czerny, Heller, Hanon and others. Easy compositions by Early Classics: Bach, Handel, Mozart, Haydn, Schumann, and contemporary composers. Compositions by MacDowell, Grieg, Schuett, Gretchaninoff, and Godovsky (Miniatures).

Major and minor scales and arpeggios of the tonic triads to be played (parallel and contrary motion) in quarter notes: (M.M. quarter note 144).

Part II

Studies by Czerny, Loeschorn, Heller. Bach: Two- and Three-part Inventions. Standard compositions of moderate difficulty by the composers mentioned in Part I, and by Beethoven, Weber, Schubert, Mendelssohn, Chopin, Brahms, Liszt, Tschaikovsky.

Major and minor scales in thirds, sixths and tenths to be played in sixteenth notes, (M.M. quarter note 108). Chromatic and whole tone scales. Arpeggios of the tonic seventh, dominant seventh, and diminished seventh chords to be played (all positions) in sixteenth notes, (M.M. quarter note 76).

CERTIFICATE AND DIPLOMA COURSE

Grade I

Studies by Czerny, Cramer, Clementi. Preludes and Fugues from Books I and II of the Well-tempered Clavichord, Bach. One Beethoven, Mozart, or Haydn sonata. Nocturnes, dances and studies by Chopin. Works by modern composers.

Scales and arpeggios as in Part II (Preparatory Course) but in more rapid tempo.

Grade II

Studies by Liszt, Chopin. Tausig, Exercises. One extensive composition by Bach, i.e., Chromatic Fantasie, or Italian Concerto. One of the last five sonatas by Beethoven. Ballades, Scherzos, and other compositions by Chopin. Early Classics (Rameau, Couperin, Scarlatti). A composition by Weber, Mendelssohn, or Schubert.

Major and minor scales in double thirds, double sixths, and double octaves. Arpeggios in all forms.

Grade III

An extensive composition by Brahms and a smaller composition by Schumann, or vice versa. One original composition and one transcription or Rhapsody by Liszt. Extensive compositions by contemporary composers such as Ravel, Stravinsky, Szymanovski, Griffes, Copeland, Ireland, and Godovsky. A concerto.

Scales and arpeggios in all forms for the purpose of virtuosity.

Grade IV

One concerto. Special study of the master-works of various composers. Preparation of repertoire for final examination.

A candidate for graduation must play at the final examination: Eight compositions from memory, selected from a complete repertoire to be presented for approval one month previous to the examination; one composition prepared in two hours; one composition *a prima vista.*

Violin

PREPARATORY

Part I

Sevcik: Method, Op. 6, Book I and II. Nadaud: Practical Scales. Ruth Laighton: Tunes and Technique, Book I. Sevcik: Method, Op. 6, Book III and IV. Sevcik: Preparatory Trill studies, Op. 7, Book I. Selected Solos.

Part II

Sevcik: Method, Op. 6, Book VI. Sevcik: Op. 7, Book I (Continued). Nadaud: Practical Scales (Continued). Sevcik: Method, Op. 6, Book VII. Sevcik: Preparatory Trill Studies, Op. 7, Book II. Nadaud: Practical Scales (Continued). Dont, Op. 37: Etudes. Selected Solos. Concertos: Vivaldi, A minor; Nardini, E minor, etc. Sight reading.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Sevcik, Op. 8 (Preparatory to shifting) and Op. 9, (Preparatory to double stops). Sevcik, Op. 2: Bowing exercises (selected). Nadaud: Practical Scales (Continued). Mazas, Op. 36: Etudes, Book I. Selected Solos. Concertos: Viotti No. 23, Mozart, G major. Classical Sonatas; Sight reading, Ensemble Playing.

Grade II

Sevcik, Op. 8 and Op. 9 (Continued). Sevcik, Op. 2 (Continued). Nadaud: Practical Scales (Continued). Selected Solos. Concertos: Bach, A minor; Mozart, E flat major. Classical Sonatas; Sight reading; Ensemble Playing; Orchestra.

Grade III

Sevcik, Op. 1, Book III and IV. Etudes: Fiorillo, Rode and Rovelli. Selected Solos. Concertos: Wieniawski, D minor;

Spohr, No. 8; Beethoven, Classical Sonatas. Sight Reading; Ensemble Playing; Orchestra.

Grade IV

Etudes: Dont, Op. 35; Wieniawski, "L'Ecole Moderne," and Paganini. Selected Solos, Concertos such as: Bach, Mendelssohn, Saint-Saens, Paganini, Ernst, Brahms, Tschaikowsky. Bach: Sonatas for Violin alone. Sight Reading; Ensemble Playing; Orchestra.

Viola

PREPARATORY

Position; Tone Production.
Major and minor scales.
Bruni: Tenor Method.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Studies in the first and second positions from the works of Campagnoli, Mazas, Corelli, Kreutzer.

Grade II

Studies in all positions.
All major and minor scales and arpeggios.

Grade III

Campagnoli: 41 Caprices.
Krenz: Op. 5.
Solos from Orchestral works.

Grade IV

Kreutzer: 40 Studies.
Krenz: 10 Petits Morceaux, Op. 122.
Vieuxtemps: Elegie, Op. 30.

Violoncello

PREPARATORY

Werner: Violoncello School; Art of Bowing, Op. 43.
Lee: Studies for Beginners (First Part).
Dotzauer arr. by J. Klingenberg (First and Second Parts).

CERTIFICATE AND DIPLOMA COURSE

Grade I

Lee: Studies (Second and Third Parts).

Merk: Op. 11. Dotzauer: Op. 54.
Easy Solos.

Grade II

Grutzmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies.
Dotzauer: Op. 120 and 158.
Servais: Fantasia, Op. 13.
Goltermann: Third and Fourth Concertos.

Grade III

Dotzauer: 24 Daily Studies, Op. 155, Part 4.
Schultz: Classics (2 Volumes).
Concertos by Goltermann; Lalo; Saint-Saens.

Grade IV

Boellmann: Concert Variations.
Sonatas by Bach; Locatelli; Valentini; Corelli; Bosperins; Grieg; Strauss; Beethoven; Saint-Saens.
Concertos by Dvorak; Volkmann; Schumann.

Contrabass

PREPARATORY

Tone production and bowing on the open strings.
Progressive studies. Finger exercises.
Diatonic and Chromatic Scales and Broken Triads in the first position.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Simandl: Studies; Finger and Bowing Exercises.
Scales and Broken Triads within the fifth position.
Exercises and Studies by Simandl; Schwabe; Warnecke.

Grade II

Simandl: Finger and Bowing Exercises (Advanced).
Scales and Broken Triads within three octaves. Double-Stops.
Studies by Simandl; Schwabe; Wolf; Gregora.
Pieces by Chopin; Moissl; Manoly; Schwabe; Baumann; Moser; Demeir; Geissel; Weissenborn; Buschmann.

Grade III

Scales and Broken Triads in all positions.
Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon.
Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach.
Concertos by Handel; Storch; Koenig; Albert.

Grade IV

Double Stops of all kinds; Harmonics.
Studies by Simandl; Kreutzer; Hause.
Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schubert; Hegner; Hause.
Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

Harp

PREPARATORY

Bochsa: Exercises and Studies.
Snoer: Method (First Part). Scales.
Hasselmans: Three Little Pieces.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Snoer: Arpeggio Studies.
Naderman: Sonatinas.
Godefroid: Fantaisie.
Oberthur: Serenade.
Hasselmans: Berceuse.

Grade II

Studies by Bochsa; Naderman.
Parish-Alvars: Divertissement.
Godefroid: Melancolie.

Grade III

Studies by Schuecker; Heller-Hasselmans; Bochsa.
Oberthur: Impromptu; Meditation.
Zabel: Elegie Fantastique.

Grade IV

Studies by Bovio; Labarre; Dizi.
Orchestral Works; Solos; Concertos with Orchestra.

Flute and Piccolo

PREPARATORY

Tone production: sustained sounds; single tonguing.
Scales; Arpeggios.
Altes: Method (First Part).

CERTIFICATE AND DIPLOMA COURSE

Grade I

Passages in thirds, sixths, octaves; chromatic scales; double tonguing.

Altes: Method (Second Part).
Exercises by Berbiguiez; Anderson.

Grade II
Altes: Method (Third Part). Triple tonguing.
Exercises by Anderson; Tulou.
Sonatas by Handel; Bach; Marcello.

Grade III
Virtuosity exercises by Anderson; Boeleur; Soussman.
Solos by Demersseman-Lindpainter; Tulou.
Concertos by Mozart.

Grade IV
Sonatas; Suites; Concertos; Modern Compositions.
Study of Orchestral Works.

Oboe and English Horn

PREPARATORY

Explanation of the Oboe and its reeds.
Scales. Barrett: Method (First Part).

CERTIFICATE AND DIPLOMA COURSE

Grade I
Barrett: Method (Second Part). Sellner: Method (First Part).
Exercises and Scales.
Reed making.

Grade II
Brod: Method. Sellner: Method (Second Part).
Solos by Colin; Verroust.
Duets.

Grade III
Explanation and study of the English Horn.
Methods for Oboe by Hugo; Ferling.

Grade IV
Gillet: Method.
Mozart: Quartet. Beethoven: Trio. Handel: Concerto and Sonata. Bach: Sonata.
Selected solos from orchestral works.

Clarinet and Bass Clarinet

PREPARATORY

Tone production, breath control, legato, staccato, and articulation. Fingering, correct position. Klose: Vol. I.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Klose: Vol. I, continued. Baermann: Vol. I. Kroepsch: Vol. I and II. Solos by Edward German.

Grade II

Klose: Vol. II. Baermann: Vol. II. Rose: 40 Etudes. Gade: Fantasy pieces.

Grade III

Etudes by Stark, Klose. Spohr: 1st Concerto. Weber: Concertino. Cavallini: Caprices. Sonatas by Gouvy, Saint-Saens. Mozart: Quintette. Kroepsch: Books 3 and 4. Augusta Holmes: Fantasy.

Grade IV

Concertos by Mozart, Weber, Spohr, Brahms; Sonatas and Quintettes. Debussy: Rhapsody. Boisdeffre: Sonata. Widor: Introduction and Rondo. Passages from orchestral works.

Bassoon

PREPARATORY

Tone production. Fingering. Major and minor scales. Jancourt: Method.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Bourdeau: Method (Part I); scales and arpeggios. Easy solos. Reed making.

Grade II

Bourdeau: Scales and Arpeggios (Part I). Milde: 25 Studies (Book I). Bourdeau: Method (Part II). Solos by Verroust; Beer; Klose.

Grade III

Bourdeau: Scales and Arpeggios (Part II). Milde: 25 Studies (Book II). Gambaro: 18 Studies. Bourdeau: First Solo. Mozart: Larghetto. Busser: Cantilena. Weber: Concertino and Hungarian Concertino.

Grade IV

Studies by Espaignet; Gavinies; Milde: (Part III); Nazzereno Gatti. Bourdeau: Second Solo. Busser: Concerto. Pierne: Solo de Concert. Bourgault-Ducoudray: Solo. Concertos by Mozart; Hassler; Cols: Concertstuck.

Saxophone

Grade I

Tone production; Fingering. Iasilli: Major and minor scales. Mayeur: Method. Melodies and easy solos.

Grade II

Segouin: Studies. Mayeur: Scales and Arpeggios. Klose: Exercises. Verroust: Sonata No. 1. Mozart: Larghetto. Schubert: Serenade. Mayeur: Solos.

Grade III

Crombell: Method. Paul de Ville: 15 Studies. Iasilli: 25 Melodious Technical Exercises. Mayeur: Scales and Arpeggios. Verroust: Sonata No. 2. Solos by Singelee; Crombell; Demersseman.

Grade IV

Iasilli: 27 Virtuoso Studies. Mayeur: 25 Studies. Wilkingson: Modern Rhythmic Studies. Demersseman: Studies. Solos by Colin, Genin, Mayeur, Crombell, Sabon, Demersseman.

Horn

PREPARATORY

Tone production. Rhythmical breathing. Hoffman: Method (Intervals and Scales).

CERTIFICATE AND DIPLOMA COURSE

Grade I

Franz: Method (Book I). Schantl (Book I). Kopprasch: 50 Etudes. Transposition.

Grade II

Kopprasch: Etudes (Part I). Schantl: (Book III—120 Melodic Studies and Pieces in Interpretation). Transposition.

Grade III

Transposition. Etudes by Pree; Belloli. Gallay: 20 Etudes.

Solos from orchestral and chamber music works. Mozart: Concertos.

Grade IV

Gallay: 12 Etudes. Levy: 12 Etudes. Franz: 10 Concert Etudes. Beethoven: Sonata. Brahms: Trio. Mozart: Quintet. Solos from orchestral and chamber music works. Concertos by Saint-Saens, Strauss, Weber.

Trumpet

PREPARATORY

Tone production; Preparatory studies; Easy Solos.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Petit: Method (Part I). Studies for flexibility. Solos.

Grade II

Intervals; Single tonguing; Diatonic scales in all keys, major and minor; Chromatic scales. Petit: Method (Part II).

Grade III

Arpeggios; Difficult fingerings; Odd fingerings to facilitate execution of difficult passages; Appoggiaturas; Trills; Double and triple tonguing. Arban: Method.

Grade IV

Melodic studies for development of style and phrasing; Artistic studies. Arban: Method. Balay: Artistic Studies. Paris Conservatory Competition Solos; Orchestral and Operatic Solos.

Trombone and Tuba

PREPARATORY

Sustained tones; Scales. Studies by Dieppo.

CERTIFICATE AND DIPLOMA COURSE

Grade I

Studies by Vobaron, Belke, Adam, and Flandrin. Easy solos.

Grade II

Solos by Gounod; Schubert; Massenet; Demersseman; Beethoven; Clodomir; Bleger.

Duets by Bleger; Vobaron; Labyo; Clodimir; Dieppo.

Fugues of Bach (transcription by Joannes Rochut).

Grade III

Solos by Rousseau; Salzedo; Vidal; de la Mux; Demersseman; Guilmant; Chretien; Spinelli; Missa.

Sonatas by Beethoven; Mozart; Haydn; (transcriptions by Paul Delisse).

Grade IV

Selected Solos.

Trios by Mozart; Haydn. Quartets by Adam; Meyerbeer. Beethoven: Grand Aria Symphonique.

Percussion

Grade I (Snare-Drum and Bass Drum)

Practical Rudiments; Holding of Sticks; long roll; divided roll. Clark: Drum Method.

Grade II

Simple exercises in 2-4 time; Advanced exercises in 2-4 and 4-4 time based on modern dance drumming.

Grade III (*Third Year*)

Easy and Advanced exercises in 6-8 time based on modern military band requirements. Sternburg: Practical Studies.

Grade III (Bells and Xylophone)*

Holding of Hammers; Practice of roll; Use of right and left hands; Major and minor scales with arpeggios; Advanced solos. Easy solo work; Playing with three and four hammers.

Grade IV (Tympani)

Holding of sticks; Roll; Exercises in various rhythms. Study of Overtures and Symphonies based upon the needs of the modern theatre and concert orchestras.

** Students wishing to specialize in Bells and Xylophone are not compelled to take complete Percussion course.*

Theoretical, Academic and Supplementary Course

SOLFEGGIO

Grade I (*First Year*)

Elementary Theory: Notes, rests, clefs, time signatures, key signatures. Diatonic, chromatic and whole-tone scales. Intervals. Bona Method: Parts I and II, Rhythmical reading in violin and bass clefs. Jacchia: Ear-training Exercises, Book I. Dannhauser: Book I (Sight-singing). Rhythmic and melodic dictation.

Grade II (*Second Year*)

Dynamics: Ornaments. Bona Method: Part III in violin, bass, tenor, and contralto clefs. Jacchia: Ear-training, Part II. Dannhauser, Book II. Sight-singing: two, three and four parts. Rhythmic, melodic, and elementary harmonic dictation.

Grade III (*Third Year*)

Bona Method: Reading in all clefs in indicated tempi. Dannhauser: Book III. Sight-singing; Four-part songs; Canons; Bach Chorales. Transposition. Harmonic dictation.

Two hours weekly; credit, two hours each semeter.

HARMONY

Grade I (*First Year*)

First Semester: Preliminary definitions. Scales; major, minor, chromatic. Intervals and their inversions. Triads of the major and minor keys and their connection. Inversions of triads.

Second Semester: The dominant seventh chord and its inversions. Simple modulation.

Grade II (*Second Year*)

First Semester: The seventh chord on the leading-tone and the diminished seventh chord. Secondary seventh chords. Ninth chords.

Second Semester: Chromatically altered chords. Suspensions and other non-harmonic tones. Modulation. Exercises in vocal and instrumental styles.

Two hours weekly; credit, two hours each semester.

KEYBOARD HARMONY

Prerequisite, Harmony, Grade I

A supplementary course to Second Year harmony. The playing of harmonic progressions at the keyboard in all major and minor keys. Modulation.

One hour weekly; credit, one hour each semester.

ANALYSIS

HARMONIC: Analysis of progressions involving the various chords and non-harmonic tones. Representative works from various historic periods will be analyzed for their harmonic content.

FORMAL: Phrasing: figure, motive, phrase, period. Lied-forms, including prelude and etude; dance forms and the suite; marches. Variation forms. The extended forms: the rondo, sonata, overture, symphony, concerto, symphonic poem. Contrapuntal forms.

Two hours weekly; credit, two hours each semester.

COUNTERPOINT and FUGUE

Grade I

Two, three, and four-part counterpoint in all species. Imitation. The choral prelude and invention.

Grade II

Double counterpoint. Canons in two parts with and without additional free moving parts. Fugues in two, three and four parts.

Two hours weekly; credit, two hours each semester.

ORCHESTRATION

Grade I

A study of the nature of the various orchestral instruments, singly and in combination. Practice in making simple orchestral and band arrangements.

One hour weekly; credit, one hour each semester.

Grade II—Advanced Orchestration (private instruction only)

Scoring for orchestras, bands, and various combinations of instruments.

Credit in advanced orchestration is established in accordance with the amount of work taken.

COMPOSITION

Grade I

Composition in the smaller forms for voice, piano and other instruments, supplemented by an analysis of representative works in these forms.

One hour weekly; credit, one hour each semester.

Grade II—Advanced Composition (*private instruction only*)

Intensive study in the larger forms: Concerto, sonata, symphony.

To graduate in the Composition Course a student must have completed:

(1) an orchestral work of not less than fifteen minutes in duration;

(2) an example of sonata-form for piano or for an ensemble combination;
(3) a motet or large anthem for chorus with or without solos;
(4) not less than five works in smaller forms—piano pieces, songs or solos for orchestra instruments.

Credit in advanced composition is established in accordance with the amount of work taken.

CONDUCTING

The organization of the orchestra and band; score reading; interpretation; conducting. The organization of choirs; classification and care of voices; score reading and conducting of choral works. Repertoire.

One hour weekly; credit, one hour each semester.

For those who wish to specialize in the field of conducting the course may be extended to include a wide variety of the larger orchestral and operatic works. Advanced students are given opportunity to conduct both the orchestra and choir.

ORCHESTRA

Rehearsals of the school orchestra are held weekly throughout the school year. Students of the Conservatory sufficiently advanced are required to attend all rehearsals and public performances. During the season a number of the larger orchestral works are rehearsed and performed. Advanced students of the Conservatory, upon recommendation of their teachers, may rehearse concertos, arias, etc., and may be admitted to public performance.

Three hours weekly; credit, one hour each semester.

ENSEMBLE

String, woodwind, and brass ensembles are formed with sufficiently advanced students of these instruments and afford students invaluable experience in chamber music and orchestral playing.

Two hours weekly; credit, two hours each semester.

CHORAL TRAINING

This class studies a wide variety of choral works, both sacred and secular. All Conservatory students possessing good voices are eligible for membership.

Two hours weekly; credit, two hours each semester.

OPERA CLASS

This class is open only to advanced students of voice as its purpose is to give professional training in the dramatic presentation of Grand Opera. This training is of inestimable value to the concert artist as well as to the opera singer.

One hour weekly; credit, one hour each semester.

DRAMATIC ART

A special one-year course designed to supplement the training of Regular Conservatory students by supplying a very necessary stage presence and by teaching the formal routine and etiquette of the concert stage.

One hour weekly; credit, one hour each semester.

TERMINOLOGY and MUSICOGRAPHY

The vocabulary studied in terminology is comprised of a selected list of approximately 1,000 of the more commonly used musical terms. Correct pronunciation, spelling, and usage of these terms is especially stressed. The work in Musicography is designed to give training in accurate manuscript writing with correct usage of all musical symbols and abbreviations.

One hour weekly; credit, one hour each semester.

HISTORY OF MUSIC

A general study of the History of Music from its beginning to the present time. Characteristic works of the composers of the various periods and schools are discussed and performed, with considerable attention being given to contemporary movements. The aim of the course is to enable the students to appreciate the achievements of the past and to know the place of music in world history. The lectures are supplemented by outside reading from the histories of Dickinson, Pratt, and other works.

Two hours weekly; credit, two hours each semester.

HISTORY and APPRECIATION OF ART

A general and comparative survey of the beginnings and development of the art impulse in all of its various expressions and forms. This course includes collateral reading and written assignments.

Two hours weekly; credit, two hours each semester.

PSYCHOLOGY

The course will deal primarily with the more modern developments in psychology. The theories of Freud, Adler, and Jung in regard to the development of the emotional life will be discussed; also the application of these theories at the present time in the work being done by "Child Guidance" and other Clinics. The theory of intelligence tests beginning with the work of Binet, and with some reference to the practical significance of such tests from the teacher's standpoint will be discussed. While the course is particularly designed for those students who intend to teach later, emphasis will also be given to those aspects of modern psychology which are of use to the community as a whole, so that it should also be of interest to the general student.

Two hours weekly; credit, two hours each semester.

ENGLISH

English I

Review of grammatical principles; composition—written and oral; collateral reading.

Three hours weekly; credit, three hours each semester.

English II

A survey of English literature from its beginning to the present day; discussion of contemporary writers; collateral reading.

Three hours weekly; credit, three hours each semester.

MODERN LANGUAGES

Elementary French, German, or Italian

Grammar, dictation, oral and written translation; reading of easy prose and poetry; practice in speaking and writing.

Two hours weekly; credit, two hours each semester.

Intermediate French, German, or Italian

Grammar, composition and dictation continued; reading of more difficult text; free composition and practice in conversation.

Two hours weekly; credit, two hours each semester.

Advanced Courses in English, or in Modern Languages may be elected by students who have completed Grades I and II or their equivalent. Credit in advanced courses is granted in accordance with the amount of work taken.

Public School Music

Candidates for the diploma in School Music must pursue subjects in applied music in such a way that at the end of the course they will be able to play at sight moderately difficult pianoforte music; have had a minimum of two years' study in voice; have the credit for the study of one stringed instrument, and one woodwind or one brass instrument. (See diploma course schedule elsewhere in catalog.)

School Music Methods I: The study of methods of presenting music in the elementary grades; detailed lesson plans for each grade; principles of time and tune and the application of these principles in individual, unison, and part singing; the teaching of musical appreciation in the grades. The training of children's voices; principles of correct tone production; treatment of monotones and conserving of the child voice. Classroom management.

Two hours weekly; credit, two hours each semester.

School Music Methods II: The further study of this subject as applied to Junior and Senior High Schools. Public School Administration as applied to the teaching of music. Class organization; seating plans; methods of conducting teachers' meetings; assembly singing; the organization of glee clubs, instrumental classes, and school orchestras and bands; the presentation of school concerts, etc.

Two hours weekly; credit, two hours each semester.

Observation and Practice Teaching I: Students have the opportunity of observing the teaching of music in public schools in the vicinity of Boston. Comparison and discussion of the methods used by different teachers are an important part of this work. Actual teaching under the direction of a supervising teacher; pupils are also required to observe and make critical reports on the work of other student teachers.

Two hours weekly; credit, two hours each semester.

Practice Teaching II: A continuation of the work outlined in Practice Teaching I. Conservatory students of outstanding ability are frequently given the opportunity, during their last year of study, of taking charge of the organization and directing of local school glee clubs and orchestras.

Two hours weekly; credit, two hours each semester.

Instrumental Class Methods: A study of the methods of instrumental class teaching; teaching problems involved in playing the various instruments; organization of school classes.

One hour weekly; credit, one hour each semester.

Theory of Composition (*Special Course*)

GIVEN BY

NICOLAS SLONIMSKY

Acoustical foundation of music. Harmonic series. Concords and discords. Natural scale and tempered pitch. Diatonic, pentatonic and chromatic scales. Intervals, inversions, resolution.

Rhythmic distribution of melodic ingredients. Physiological norms determining the laws of rhythmic alternation. Prime and compound rhythms. Exercises in writing in 5-4, 7-4, and other prime rhythms.

ONE-PART WRITING. Melody and the esthetic laws governing its structure. Major and minor key considered as individual cases of the wider class of Modes. History of Modal composition, and the change of terminology from Greek Modes to Ecclesiastical Modes.

TWO-PART WRITING. Point counter point. Counterpoint in perfect concords. Introduction of passing notes in both voices. The laws of well-devised Imitation. Canon. Fugue. Rhythmic diversity of contrapuntal line.

THREE-PART WRITING. The concept of Obligato,—a voice without contrapuntal function. The building of the idea of Harmony. Examples of Imitation in three parts.

HARMONY. (FOUR-PART WRITING.) The concept of vertical tonal complex as opposed to linear contrapuntal development. The Figured Bass. Close harmony, dispersed harmony. The importance of gradual voice-leading in the inner voices. Chords, their names and functions. Composition of four-part preludes.

GENERAL POLYPHONY. Writing in several voices Alternate entries of new voices. Timbres. The first principles of orchestration. Combined methods of counterpoint and harmony in a well-written orchestral score. Sonority; greater license in harmony for the sake of broader effects. The role of percussion instruments in the building of rhythm.

MORPHOLOGICAL DEVELOPMENT IN MUSIC. The concept of perfect form. Inductions in form; from a melodic phrase to a symphony. Common forms in music historically described.

MODERN MUSIC. Polytonality and atonality. Greater freedom in the matter of form, sonority, rhythm. Complexity and simplicity in modern music. Conclusion: the music of the Future.

Credit is granted in accordance with the amount of work taken.

Theatre Arts

The courses in the Department of Theatre Arts designed to afford a limited number of students a thorough professional training in the entire work of the theatre—acting, production, scenic design and painting, costume and stage craft. The courses of study seek always to combine the practical with the academic, and to make the instruction a living, interesting experience, rather than a stilted textbook curriculum. In pursuance of this policy the department employs the laboratory-workshop method of instruction where actual problems are worked out by the students in informal session.

First Year

Acting

The major work of all students in the department. Classic and Modern Plays.

Stage Craft—Make-Up

Lectures and laboratory sessions in technical problems of the theatre,—production methods, stage technicalities, scenic design and execution, lighting and costuming.

Voice and Diction—Dancing and Fencing

Developing a simple effective physical technique resulting in increased poise.

History of the Theatre

A lecture course affording a comprehensive survey of the theatre from earliest times to the present.

Second Year

Acting, Stage Craft, Voice and Diction, Continued.
Modern Drama

A study and appreciation of the best contemporary European, English and American Drama.

A Certificate will be awarded upon completion of the two-year course.

The Dance

PROFESSIONAL and TEACHERS' COURSE

This Course includes thorough training in both the traditional and modern forms of the dance.

Grade I

Gymnastics of the Dance; Technique; Rhythmic studies; Simple group dances.

Grade II

Gymnastics, Technique, and Rhythmic studies continued. Elementary ballet exercises; Improvisation; Analysis and study of dances (group and solo).

Grade III

Gymnastics, Technique, and Rhythmic studies continued. Advanced ballet technique. Character dancing. Pantomime.

Grade IV

Continuation of the work embodied in Grade III; intensive work in dance composition.

A Certificate will be awarded upon the completion of a minimum of 92 semester hours as follows: The Dance, 48 hours; Piano, 8; Solfeggio, 8; Theatre Arts, 4; Languages, 12; History of Music, 4; History and Appreciation of Art, 4; Psychology, 4.

The work for children includes rhythmic studies and exercises, solo and group dances.

Personnel of the Conservatory Orchestra

Jacobus Langendoen, *Conductor*

Violins

G. Antonelli, *Concert-master*

F. Gaskell	H. Terzian	M. Levine	B. DeMartin
A. DiTullio	V. Oliveri	R. Peron	M. McCarthy
E. Perkins	J. Palt	S. Schwartz	E. Lannon
M. Puopolo	S. Dubinsky	T. Amerina	A. Nalbandian
E. Gerry	F. Peterson	A. Lepri	J. Raineri
E. Lindquist	L. Gibbons	L. Lively	R. Fraser

Violas

H. Doyle	J. Lipson	M. Sleeper	R. Jacob

Violoncellos

A. Lippi	B. Pike	D. Esselson	A. Marshall
E. Frost	J. Cullinane	J. Edler	

Basses

W. Spinney	G. Garland	F. Powers	J. Moody

Flutes	*Oboes*	*Clarinets*	*Bassoons*
J. Dronsick	M. McRae	A. Berube	F. Albertin
A. Doherty	J. Nagle	H. Baxter	
E. Andros		J. Fortino	

Horns	*Trumpets*	*Trombones*
A. Ryder	C. Felt	J. Orosz
C. Burgstaller	H. Sternburg	L. Hansotte
L. Goldman	C. Thomas	W. Smith
E. Clarke		

Tympani and Percussion

A. Kreinin	S. Sternburg	W. Robbins	W. Flygare

Piano	*Harp*
W. Churchill	M. DeMattheis

Librarian

W. Flygare

Tuition

Rates for instruction in applied music vary according to the instructor elected. A student may pursue the complete certificate or diploma course in voice, piano, organ, or any orchestral instrument at approximately the following fees:

Per Semester, 20 weeks—$200; $225; $250; $310.

These rates include all necessary private and class instruction, but do not include practice fees.

For others the tuition is as follows:

	(Semester, 20 weeks including vacations)		
CLASS INSTRUCTION	1 hr. weekly	2 hrs. weekly	3 hrs. weekly
Solfeggio		$25	
Harmony, Analysis, each		$36	
Keyboard Harmony	$18		
Counterpoint, Composition, each		$40	
Orchestration	$20		
Ensemble		$15	
Opera Class	$22.50		
Dramatic Art	$18		
Terminology and Musicography	$12.50		
History of Music		$25	
English, I or II, each			$25
Modern Languages		$25	
History of Art, Psychology, each		$25	
Theatre Arts Course			$125
The Dance	$22.50	$36	$45
SCHOOL MUSIC:			
Methods		$36	
Practice Teaching		$25	
Instrumental Class Methods	$18		

PRIVATE LESSONS (one-half hour duration)

Voice	$2, $3, $5
Coaching	$5
Pianoforte	$1.50, $2, $3, $5
Organ	$3
Harp	$3, $5
Flute, Oboe, Clarinet, Saxophone	$2, $3
Bassoon	$2.50, $3
Horn, Trumpet, Trombone, Percussion	$2, $2.50, $3
Violin	$1.50, $2, $3, $4
Viola	$2, $4
Violoncello	$2.50, $3, $3.50
Contrabass	$2, $3
Conducting, Composition, Orchestration	$3, $4, $5
Counterpoint, Formal Analysis	$3
Harmony, Keyboard Harmony	$2, $3
Solfeggio	$1.50, $2
Theatre Arts	$2, $3
The Dance	$2, $3, $5
Languages	$2

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